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SCHOOL OF INDUSTRIAL ART

OF THE

PENNSYLVANIA MUSEUM

BROAD AND PINE STREETS
PHILADELPHIA

CIRCULAR

OF THE

SCHOOL OF APPLIED ART

TWENTY-SECOND SEASON

1898-1899

The Circular of the Philadelphia Textile School may be had on application

DESIGN BY PUPIL.

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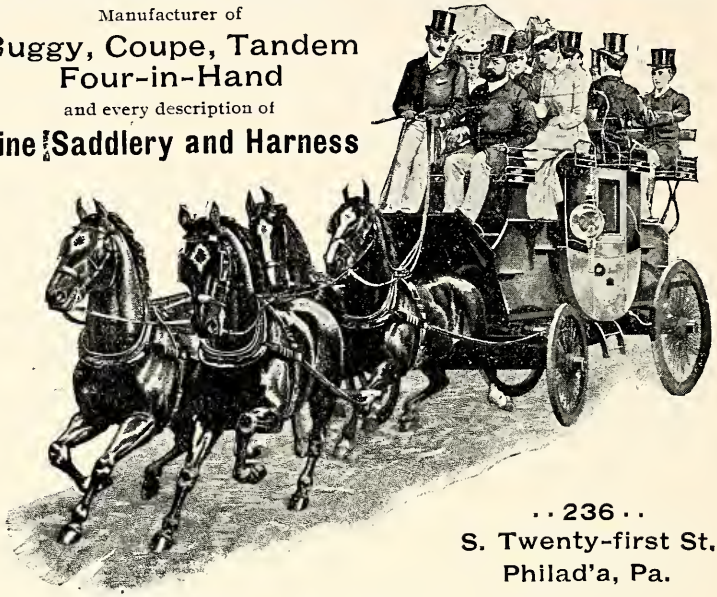

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THE PENNSYLVANIA MUSEUM

AND

SCHOOL OF INDUSTRIAL ART

PHILADELPHIA

BROAD STREET FRONT.

Historical Sketch.

Origin and Purpose.

The Pennsylvania Museum and School of Industrial Art was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in its charter, of establishing "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches, and technical applications and with a special view of the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modelling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

Organization of the Museum.

The purpose of the institution as thus defined is distinctly industrial. It was determined by the founders to make the collections for the Museum as largely as possible illustrative of the application of art to industry, and the instruction in the school has constant reference to a similar purpose.

Character of Collections.

The institution owes its origin to the increased interest in Art and Art Education awakened by the Centennial Exhibition of 1876.

Pending the incorporation of the institution, a fund of $25,000 was subscribed with which to make purchases at the exhibition. In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors. Around the nucleus thus formed the Museum has grown by purchase, gift and bequest to its present proportions, numbering in its collections upwards of ten thousand objects.

India Collection.

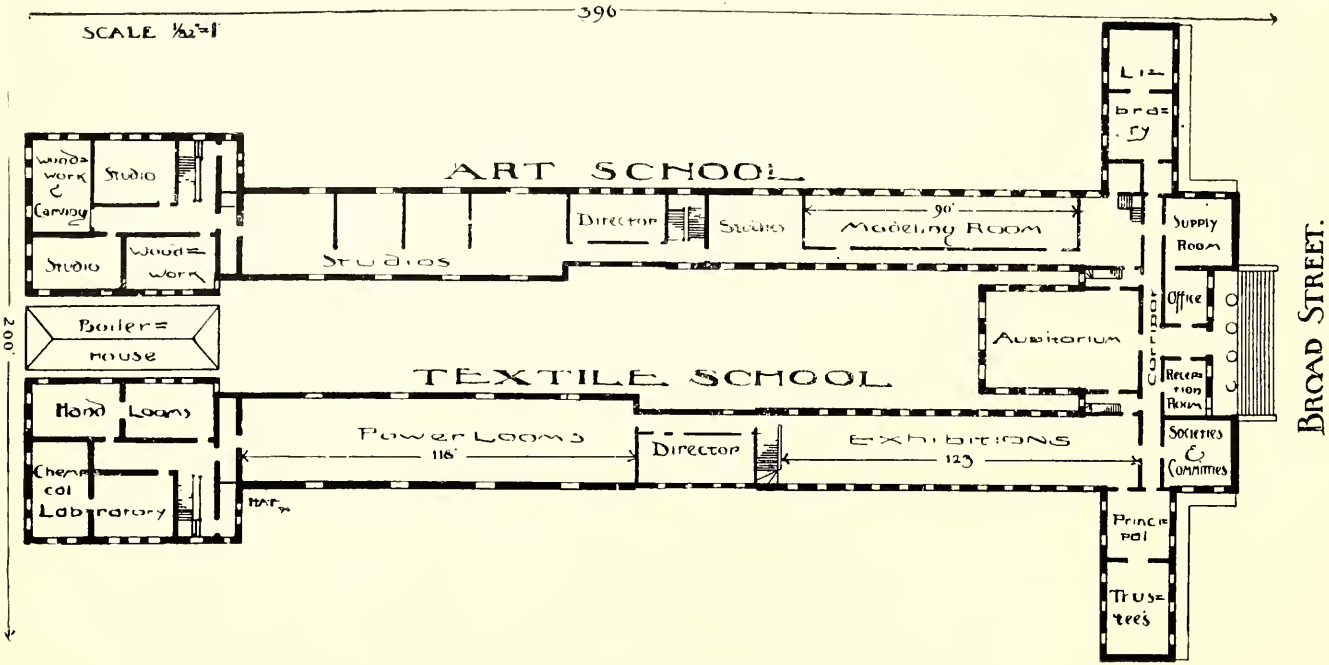
The major part of the collection of the products and manufactures of British India, shown at the Centennial Exhibition, was presented to the Museum by the British Government at the close of the Exhibition. It occupies the whole of the west corridor at Memorial Hall.

Moore Memorial.

The Moore memorial collection of objects of art, presented to the Museum by Mrs. Bloomfield Moore as a memorial to her late husband, occupies the entire east corridor. It contains exquisite examples of Lace, Embroidery, Fans, Jewelry, Pottery and Porcelain, Metal Work, Enamels, Carved Work in Ivory and in Wood, Tapestries and Pictures.

Other Collections.

The Museum also possesses several special collections, sufficiently complete in themselves to be regarded as representative of the departments to which they belong. Of these the collection of American Pottery, made by Mr. Edwin A. Barber; the collection of coins and medals, each of which is probably the most complete of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Wood-work
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Studio
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Modeling Room
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PINE STREET.

any in America, the Caspar Clark collection of Persian Metal Work, the Vaux collection of Etruscan Pottery, the John T. Morris collection of Glass; a collection of Mediaeval Wrought Iron and the collection of Textiles, are perhaps the most important.

Loans.

In addition to its actual possessions, the Museum is constantly receiving accessions in the form of loans of a more or less permanent character, by which the element of freshness is secured and popular interest in the collections continually renewed. The Museum is visited by about 400,000 persons a year.

Early History of the School.

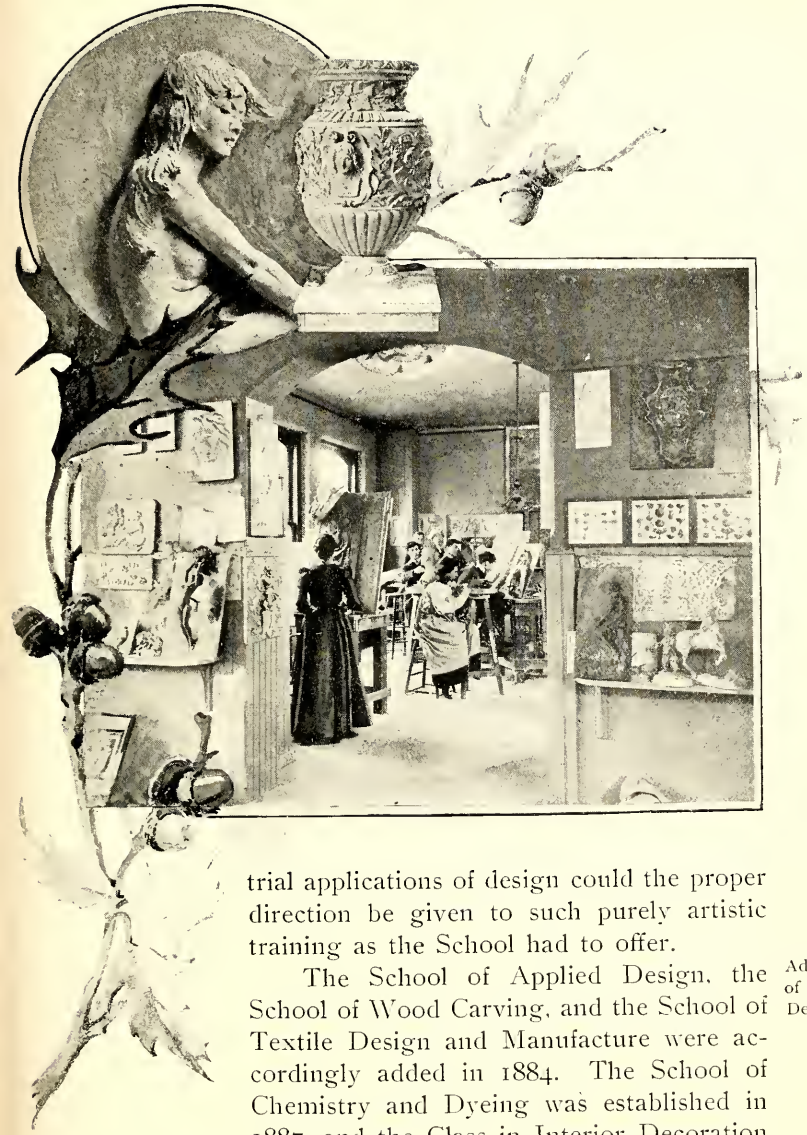
The School was opened during the winter of 1877-78 in temporary rooms in Industrial Art Hall, at Broad and Vine Streets. It was removed in 1879 to the rooms of the Franklin Institute, at 15 South Seventh Street, and again in 1880 to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to 1336 Spring Garden Street, from which place it was removed to its present location at Broad and Pine Streets in the summer of 1893. The Textile School was opened in 1884, and an annex to the main building, at 1336 Spring Garden Street, was erected for its occupancy in 1885. The School of Chemistry and Dyeing was opened at 1346 Spring Garden Street in 1887. Both schools were removed in 1891 to 1303-1307 Buttonwood Street, until the acquisition of the property occupied at present made it possible to bring all the departments of the School together under one roof.

Textile School Established.

Growing Necessity for Technical Instruction.

Up to the time of the removal to Spring Garden Street the work of the classes was confined to the general courses in Drawing, Painting and Modelling, with constant regard to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves.

The necessity of affording facilities for such technical instruction, however, became apparent very early in the history of the School. It was seen that only by familiarizing the students with the processes and indus-



trial applications of design could the proper direction be given to such purely artistic training as the School had to offer.

Addition of new Departments.

The School of Applied Design, the School of Wood Carving, and the School of Textile Design and Manufacture were accordingly added in 1884. The School of Chemistry and Dyeing was established in 1887, and the Class in Interior Decoration was added as a department of the School of Decorative Painting in 1892, at which time the School of Architectural Design was also organized; the School of Modern

Languages was established in 1893; that of Illustration in 1897; so that under the present organization the following departments are in active operation:

Extent of Present Organization.

School of Drawing.
School of Applied Design.
School of Decorative Painting.
School of Decorative Sculpture.
School of Normal Instruction.
School of Woodwork and Carving.
School of Illustration.
School of Architectural Design.
School of Textile Design and Manufacture.*
School of Chemistry and Dyeing.*
School of Modern Languages.

Mr. Weightman's Gift.

The munificent gift of $100,000 by Mr. William Weightman, and the generous response of the public of Philadelphia to an appeal for assistance, by which a like amount was raised by popular subscription during the spring of 1893, enabled the institution to acquire the magnificent property at the northwest corner of Broad and Pine Streets, which it occupies at present. This property, with a front of 200 feet on Broad Street and 400 feet on Pine Street, is by far the most spacious and most advantageous in its location of any establishment in America that is devoted to the uses of a School of Art, situated as it is on the principal street and in the very heart of the city.

Removal to Present Location.

School Building.

*The circular of the Textile School may be had on application.

Calendar—School Year 1898-99.

SEPTEMBER.

Wednesday 21st.—Teachers present to explain courses and advise students of Day Classes.
Thursday 22d.—Examination for Admission to Day Classes.
Monday 26th.—Sessions of Day Class begin.
Wednesday 28th, 7 P.M.—Registration of Students in Evening Classes.

OCTOBER.

Monday 3d.—Sessions of Evening Classes begin.

NOVEMBER.

Thursday 24th,
Friday 25th,
Saturday 26th, } Thanksgiving Holidays. School closed.

DECEMBER.

Saturday 24th
to
Monday, January 2d, } Christmas Holidays. School closed.

JANUARY.

Tuesday 3d.—School re-opens.

FEBRUARY.

Wednesday 22d.—Washington's Birthday. School closed.

MARCH.

Friday 31st, Good Friday,
to
Monday, April 3d, Easter Monday, inclusive } Easter Holidays. School Closed.

APRIL.

Friday 7th.—Sessions of Evening School end.

MAY.

Tuesday 30th.—Memorial Day. School closed.

JUNE.

Thursday 8th.—Annual Commencement and Exhibition.

Hours of Study. Day Classes.

The hours of study for the day classes in the Art School are from 9 o'clock until 1 and from 2 to 4 every day in the week except Saturday. Special afternoon classes meet on Tuesday and Thursday.

Evening Classes.

Evening Classes in Freehand Drawing, in Decorative Painting, in Modelling and Carving, and in Applied Design are in session from October 3d, until April 7th, on Monday, Wednesday and Friday, from half-past seven until half-past nine o'clock. The Life Class using the draped model is open on Tuesday, Wednesday, Thursday and Friday afternoons from two until four. The Men's Life Class using the nude model is open on Tuesday, Thursday and Saturday evenings from seven until ten o'clock. The class in Architectural Design is in session on Tuesday, Thursday and Saturday evenings from seven until ten o'clock.

Saturday Classes.

For the benefit of that very large class of persons who are unable to attend an art school during the hours usually devoted to study, and who are yet among those best able to appreciate its advantages, classes are in session every Saturday from nine until one o'clock from October 14th until April 15th (the Saturdays following Thanksgiving, Christmas and Good Friday excepted).

The course of study embraces all branches of art as pursued in the regular day classes of the institution, with the addition of a lesson in teaching with blackboard illustrations, which is given by the Principal.

Advice to New Students.

The Director and his assistants will be in attendance to explain the course and advise intending pupils on and after Wednesday, September 21st, and all students are urged to register and arrange all preliminaries a few days before the actual opening of the School.

Requirements for Admission.

Applicants for admission are expected to be as proficient in the common English branches as the completion of the ordinary Grammar School Course would imply.

Entrance Examinations.

Pupils are admitted to any of the regular courses in the Art School on passing an examination in drawing

PLANT
ANALYSIS.

from the cast. This examination is held at the beginning of each month from October to May, and those who are not sufficiently advanced to pass it satisfactorily are assigned to the preparatory class. Promotions from one grade of work to another are regularly made by means of similar monthly tests.

Free Scholarships Provided by State.

In consideration of an annual appropriation to the School by the Legislature of Pennsylvania, each county in the State is entitled to at least one free scholarship in any department of the School for the full course of three years. Counties sending more than one Senator to the Legislature are entitled to as many scholarships as there are Senatorial districts. These appointments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

City Scholarships.

Five free scholarships are also competed for annually by pupils from the graduating classes of the grammar schools of the city of Philadelphia. Application for admission to this competition should be made through the Principal of the School from which the applicant comes to the Board of Public Education. Two scholarships are also offered to each of the following Public Schools of Philadelphia: The Central High School, the Central Manual Training School, the Northeast Manual Training School, the Girls' High School, the Girls' Normal School, and the Public Industrial Art School. One of these scholarships for the day class is awarded annually to a graduate of the school in question, and one, for the evening class, is awarded to a pupil still in attendance at the Public School.

Other Scholarships.

A certain number of free scholarships have also been provided by the bequest of Mr. Joseph E. Temple and by gifts for this purpose by Mrs. Susan R. Barton, Mrs. William Weightman, Jr., Mrs. Chapman Biddle and Mrs. Frederic W. W. Graham. These are awarded by the Committee on Instruction after satisfactory evidence has been furnished of the applicant's ability and earnestness of purpose. Any of the above scholarships are sub-

ject to recall at any time if, in the judgment of the Principal, the progress of the holder is unsatisfactory. Tenure of Scholarships.

A student who fails to attend regularly or to do the work of his class receives notice to this effect and is warned that unless a marked improvement is shown at once the scholarship will be declared vacant. Warning.

He is usually given one month after the date of such notice in which to show that the warning has been heeded and has produced the desired effect. If, however, at the expiration of this time his progress still continues to be unsatisfactory, he is notified that the scholarship has been forfeited. Dismissal.

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the school at less than retail prices, and the students are expected to purchase them here. Materials for Study.

Each student is provided with a locker in which drawing boards and materials are to be placed before leaving the class-rooms. On receiving the key the student must deposit one dollar (or two dollars for the larger lockers in which wraps, etc., can also be kept), of which sum fifty cents is refunded when the key is returned, provided the return is made within one month after the date on which his term expires, otherwise the deposit is forfeited. Lockers.

Good board may be obtained in the vicinity of the School for $4.50 a week and upward. The School assumes no responsibility in connection with this part of a student's career. Board.

Competitions in design are announced from time to time, and all candidates for school honors are required to enter such competitions as are announced in their departments. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does not obtain a creditable rating in these competitions. Competitions.

Discipline.

The discipline of the School is made as simple as possible, and students are made to feel that, as the requirements are definitely stated and the instruction in each branch is given at well-known hours, the progress of each is substantially in his own hands.

Punctuality.

All students, however, are expected to be prompt and regular in their attendance on all the exercises and lectures of their course, and irregularity in this respect or failure to do the work required will be regarded as sufficient reason for dismissal. Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class-rooms. Students must observe these schedules and may not claim the teachers' attention at other hours.

Regularity of attendance.

Instructors' Hours.

Orderly Conduct.

Polite and orderly conduct is also insisted upon at all times. When a pupil's conduct or progress is unsatisfactory and the friendly admonitions of his instructors fail to produce the desired effect, a written report is made to the Principal, and the student receives from him a statement of the nature of his offence and a kind but firm reproof. Should his conduct be made the subject of a second complaint, the pupil may be suspended for a period of two weeks, and in the case of a third unfavorable report from his instructors he may be dismissed from the School. Any damage to school property must be made good by the student causing it. No book, chart or other educational appliance is allowed to leave the building under any circumstances.

Penalties for Unsatisfactory Progress or Conduct.

School Property.

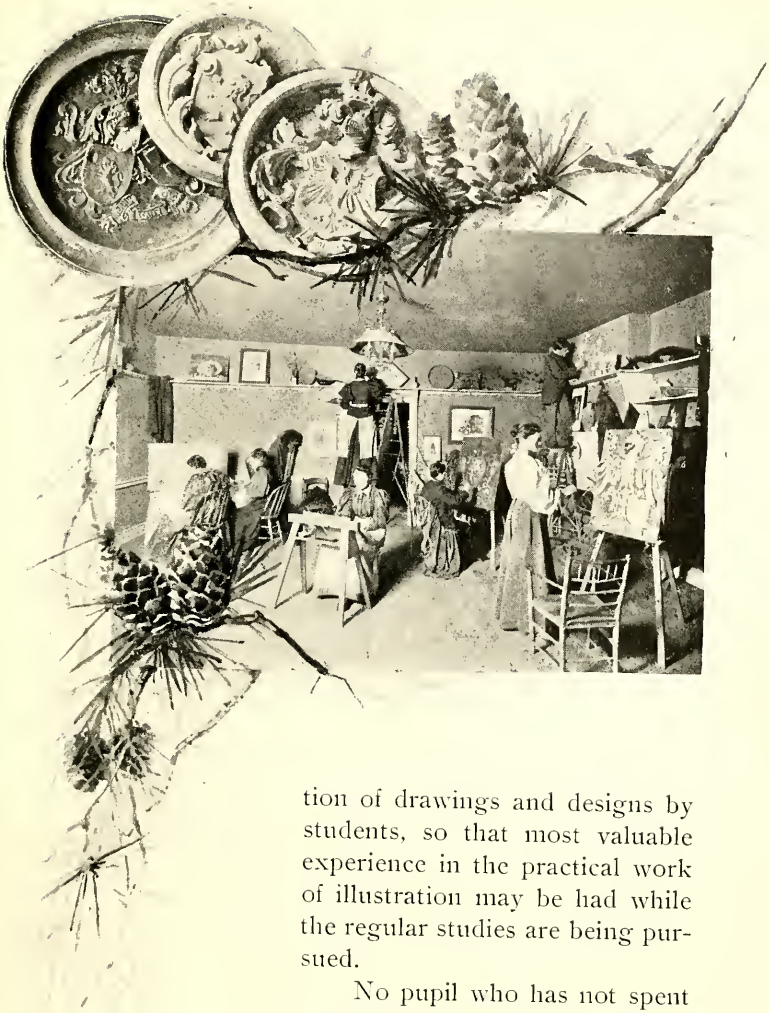
All work to be put away.

All work must be put away before the student leaves the building. Lost articles may be inquired for of the janitor. Students are requested to give prompt notice of change of address.

Employment for Graduates.

The School does not undertake to find places for graduates, but applications for teachers and designers are constantly being received by the Principal, and students desiring employment are requested to notify him to that effect.

Opportunities are frequently given for the publica-



tion of drawings and designs by students, so that most valuable experience in the practical work of illustration may be had while the regular studies are being pursued.

No pupil who has not spent at least one year in the School will be recommended for a position either as teacher or designer.

Courses of Study Described.

The general course of study embraces Drawing from models, casts, draperies, still life and the living model; Lettering, Geometrical Drawing, with special reference to the lay-

General Course.

ing out of ornament; Projections, with their application to machine construction and to cabinet work and carpentry; Shadows, Perspective, Architectural Drawing and Design, Painting in water-colors, Modelling and Casting, Historic Ornament, Decorative Painting, use of tools in wood, metal, glass and leather work; Illustration, Original Design for all classes of Printed and Woven Fabrics, Pottery, Glass, Metal Work, etc. The Instrumental Drawing is taught by means of class lessons or lectures, and lectures are also given on Anatomy and Historical Ornament, upon which examinations for certificates are based.

Practical Applications.

Instrumental Drawing.

Graduate Course

Graduates from the full course as outlined above may continue in the school for advanced study without payment of fees, on condition that they devote a certain amount of time to teaching in the school, or to other work, for the promotion of the interests of the Institution.

Normal Course.

Graduates from the regular course in Industrial Drawing (Class A), who wish to become teachers may take up the advanced work in Drawing and at the same time make a study of methods of instruction. Those whose progress in the work is satisfactory have opportunities for practice in the actual work of teaching, and, in consideration of the services rendered in this way, the fees for tuition are remitted. On the satisfactory completion of this course, which must cover at least one year, a special teacher's certificate is awarded.

Preparatory Course.

For the benefit of students under sixteen and of others who are not sufficiently advanced to enter either of the regular courses a preparatory course is provided in which the instruction, while it covers substantially the same ground as that of the regular classes in Drawing and Modelling, is more elementary in character. Promotion from this class to Class A or any of the more advanced classes is made by means of monthly tests.

Modern Languages.

All students are earnestly recommended to study at least one of the modern languages. Every one who

studies art with any seriousness expects to go abroad sooner or later, and those who have had any European experience at all know the great disadvantage and loss which ignorance of the language implies in any continental city. Moreover, the great mass of the literature of art and of subjects related to it is never translated, and must be read in the original if it is read at all.

Instruction is provided in French, German, Italian and Spanish at hours which do not interfere with the work of the other classes. No extra charge is made for this instruction.

Class instruction in the Geometrical branches is

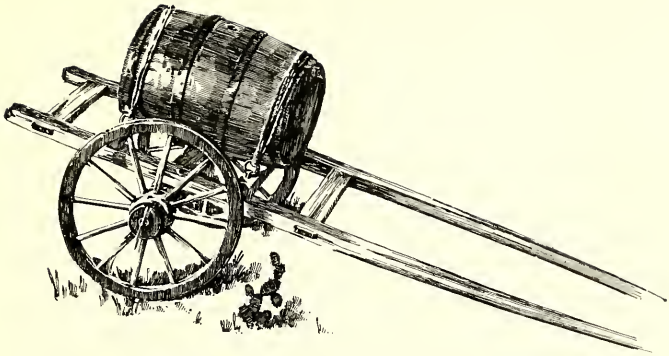
Lectures. given every Thursday morning, and lectures on Original Design, on Art History and similar subjects are given by the Principal on Mondays, from 12 to 1. All first-year students are expected to attend these lectures.

Lectures on Color Harmony and on Anatomy are given at such times as can be most conveniently arranged.

Occasional lectures on miscellaneous subjects are given throughout the year.

Museum Facilities. Opportunities are afforded for visiting and studying, under the direction of an instructor, at Memorial Hall, at the Philadelphia Museums, and at the Library of the University, as well as at the Zoological Garden. The studies in Historical Ornament are indeed required to be made from objects in the different Museums whenever this is practicable.

PERUVIAN WATER JAR IN THE COLLECTION AT MEMORIAL HALL.
PEN AND INK DRAWING BY A PUPIL OF THE SCHOOL.



WATER CART IN INDIA COLLECTION. DRAWN BY A PUPIL.

Subjects of Study.

Industrial Drawing.

Class A.—Day and Evening Classes.

Exercises.

FREEHAND WORK.

(1) Drawing and modelling from casts of ornament, of animals and of the Human Figure.
(2) Model Drawing.
(3) Historical Ornament—Egyptian, Greek and Mediæval styles.
(4) Drawing of Pieces of Furniture, Chairs, Tables, etc.
(5) Studies of Drapery.
(6) " " Objects of Industrial Art from the Museum.
(7) Studies of Flowers and Foliage from Nature.
(8) Lettering.

(9) Analysis of Plants for the purpose of Design.
(10) Elementary Designs from natural forms.
(11) Elementary Studies in Historic Ornament.
(12) Design from natural and from historical motives of Ornament as applied (1) to flat surfaces and (2) to curved surfaces, such as Pottery, etc.

INSTRUMENTAL WORK.

(13) Exercises with instruments (construction of plane figures, line shading, geometrical designs, etc.).
(14) Plans and elevations of buildings and machinery.
(15) Descriptive Geometry (intersections and developments, shades and shadows).
(16) Perspective.

EXAMINATIONS.

(1) Plane Geometrical Drawing.
(2) Projections.
(3) Shadows.
(4) Perspective.
(5) Drawing from Models and Casts.
(6) Historical Ornament, a written paper illustrated by sketches.

(This class attends lectures once a week on Instrumental Drawing, Perspective, etc., and once a week on the Principles of Design, on Historic Ornament, or some other subject directly related to the work of the class-room.)

Instead of the course in Instrumental Drawing, as described above, the evening class pursues a course in Architectural Drawing, including a study of the Orders, Perspective, and Shades and Shadows. See page 32.

Decorative Painting and Applied Design.

CLASS B.—DAY AND EVENING CLASSES.

HOWARD FREMONT STRATTON, Professor in Charge.

EXERCISES.

(1) Historic Ornament—Roman, Renaissance, and Modern styles.
(2) Studies in Color Harmony, consisting of Designs treated in different schemes of color.
(3) Exercises with instruments. Drawing of Geometrical Patterns from Plates and Fabrics.
(4) Studies of Plants and Flowers from Nature, in water-color.
(5) Decorative Treatment of Natural Forms.
(6) Studies of Groups, Draperies, etc., in water-color.
(7) Studies of Objects of Industrial Art from the Museum, in water-color.
(8) Original Designs for Carpets, Rugs, Curtains, Upholstery Goods, Wall-Papers, Oil-Cloths, Linoleum, Lace, Embroidery, etc.
(9) Designs for, and execution of, Painted Wall Decorations, including the cutting of patterns and stencils.
(10) Renderings, in different mediums, of schemes for interior decoration, including treatment of walls, floors, ceilings, windows, hangings and furniture.

(Pupils in this class attend the lectures on Anatomy, on Harmony of Color, on the Chemistry of Pigments, on Historic Ornament, and on Principles of Decorative Design.)

The course described above is the full course prescribed for those who are working for the Diploma of

the School. For those who prefer to devote themselves more exclusively to the work in industrial design, the following modified course has been arranged, on the completion of which a special certificate is awarded.

Course in Applied Design.

Florence C. Fetherston, Instructor in Charge.

Exercises.

(1) Studies in Color Harmony.
(2) Enlargement and Reduction of Colored Ornament from Plates, etc., and from Actual Fabrics.
(3) Historic Ornament—Renaissance and Modern.
(4) Flower Painting from Nature, in water-color.
(5) Plant Analysis and Conventionalization.
(6) Original adaptation of natural forms and historical motives to the decoration of flat and of curved surfaces, as of pottery forms, and to different methods of execution, as by Printing, Stamping, Stencilling, etc.
(7) Designs for Stained-Glass work, including Tracing, Pattern cutting and the execution of Cartoons.
(8) Designs for Ginghams and Dress Goods.
(9) Designs for Oil-Cloth, outlining and coloring for Linoleums, Line and Pin Patterns.
(10) Wall-Paper, Chintzes, Cretonnes, Printed Silk, etc.
(11) Designs for Carpets, Rugs, etc.

The work of the class-room is supplemented by visits to industrial establishments in the neighborhood,

and accounts of these visits are expected from every pupil.

(This class attends the lectures on Harmony of Color, on Chemistry of Pigments, on Historic Ornament, and on Principles of Decorative Design.)

CARVED TABLE AND CHAIR DESIGNED AND EXECUTED IN THE SCHOOL.

ARCHITECTURAL DECORATION. DESIGNED AND MODELLED BY SARAH H. ATKINSON, A PUPIL IN THE SCHOOL.

Course in Decorative Sculpture.

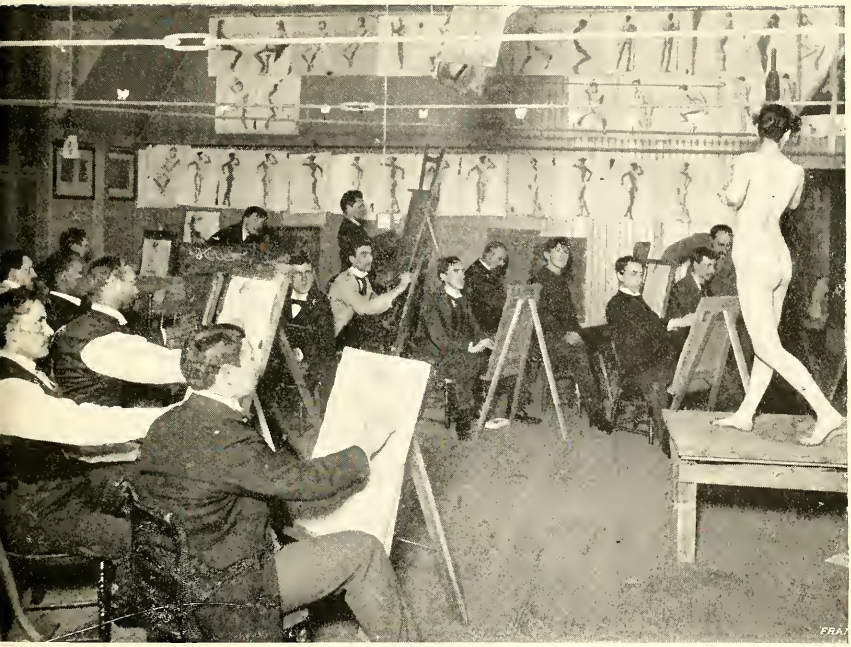
CLASS C.—DAY AND EVENING CLASSES.

PAUL LACHENMEYER, Professor in Charge.

EXERCISES.

(1) Studies of Ornament from casts.
(2) " " Details of Human Figure from casts.
(3) " " Animals from casts.
(4) " " Ornament from prints and photographs.
(5) " " The Living Model.
(6) Original Designs for Ornament in Terra Cotta.
(7) Designs for Work in Cast or Wrought Metal.
(8) Designs for Furniture or Cabinet Work with carved enrichments.
(9) Diploma Work. A piece of Decorative Sculpture, either in relief or the round.

(Pupils in this class attend the lectures on Anatomy, and on the Principles of Constructive and Decorative Design.



MEN'S LIFE-CLASS.

Life Class.

HERMAN DEIGENDESCH, Professor in Charge.

This class is for the thorough study of the figure from the living model by students who are sufficiently advanced to profitably pursue such study.

The men's life class is in session Tuesday, Thursday and Saturday evenings from seven until ten. A mixed class, using the draped model, works on Tuesday, Wednesday, Thursday and Friday afternoons from two until four.

In connection with this class, compositions upon given themes are expected from all members, and the poses for the models are, as far as is practicable, arranged from the sketches which are found to be most fully illustrative of the subject announced.

AN END OF THE CENTRAL COURT. FROM A DRAWING BY W. S. RICE, A PUPIL IN THE SCHOOL.

Course in Water-Color Painting.

CHARLES E. DANA, Professor in Charge.

(1) Groups of Still Life.
(2) Interiors.
(3) Architectural Subjects.
(4) Landscapes, from approved examples, mostly original works by Prof. Dana.
(5) Out-of-Door Sketching.

The work of this class will be found to be of the utmost value to students of Illustration and of Architecture, as it consists largely of the artistic rendering of subjects of especial interest to them. Not only is Prof. Dana at the School every Wednesday morning, but he also devotes such time to the work of the other classes as is necessary for criticism and direction in this branch of study.

PEN AND-INK DRAWING FROM A PHOTOGRAPH.

Course in Illustration.

ELISABETH M. HALLOWELL, Instructor in Charge.

(1) Drawing from casts and Models in pencil and crayon.
(2) Wash Drawing—Sepia, India Ink, etc.
(3) Pen-and-Ink Drawing.
(4) Furniture and Interiors.
(5) Flowers and Foliage from Nature.
(6) Perspective.
(7) Decorative Lettering.
(8) Drawing from the Antique.
(9) Life Class.
(10) Sketch Class.
(11) Original Designs for Vignettes, Book Plates, Head- and Tail-pieces, Illuminated Titles, Initials, etc.
(12) Original Compositions, involving the use of the Human Figure.

DESIGN FOR BANK. BY C. M'CONAUGHY.

Course in Architectural Drawing.

An Evening Course which may be supplemented by work in several of the Day Classes.

JAMES P. JAMIESON, Instructor in Charge.

(1) The Orders of Architecture.
(2) Shades and Shadows.
(3) Wash Drawings in India Ink and in Color.
(4) Architectural Design. Classic and Renaissance.
(5) Academic Rendering of Plans and Elevations in Monochrome and in Color.
(6) Perspective.
(7) Rendering, with the Brush, and in Pen-and-Ink.
(8) Modelling.
(9) Water-color Painting.

NOTE.—This course covers two years, and on its completion a certificate is awarded. Competition for the Frederick Graff Prize of $25.00 is confined to the students in this course.

Course in Interior Decoration.

DAY AND EVENING CLASSES.

FERDINAND LAZZARO MARENZANA, Instructor in Charge.

(1) Lettering.
(2) The use of Pounces and Stencils.
(3) Lining and Simple Scrolls.
(4) Stencil Cutting.
(5) Drawing of Ornaments from Plates and Casts.
(6) Harmony and Contrast of Color.
(7) Historic Styles of Architectural Ornament.
(8) Principles of Decoration applied to the Ornamentation of Flat Surfaces.
(9) Original Design.
(10) Schemes for interior decoration, including treatment of walls, floors, ceilings, windows, hangings and furniture.

Teachers' Courses.

FRANCES L. FARRAND, Instructor in Charge.

ELEMENTARY COURSE.

(1) Special Study of Principles and Methods of Drawing.
(2) Special Work in Modelling.
(3) Methods of Teaching.
(4) Blackboard Drawing.
(5) Illustrative Sketching.
(6) Practice in Teaching.

NORMAL ART COURSE.

FOR GRADUATES OF CLASS A.

(1) Color Harmony (Theory and Practice).
(2) Historic Ornament.
(3) Illustrative Sketching.
(4) Manual Training, Wood-Work and Carving.
(5) Practice in Teaching.

Sketch Class.

Howard F. Stratton, Professor in Charge.

A weekly Sketch Class, using the costumed model, makes good and constant use of the large collection of historical costumes belonging to the School. The large open court-yard enclosed by the school buildings, which is used as a flower garden—the walls being covered with vines—offers exceptional facilities for out-of-door study, and when the weather permits it is largely used by this class.

Certificates and Diplomas.

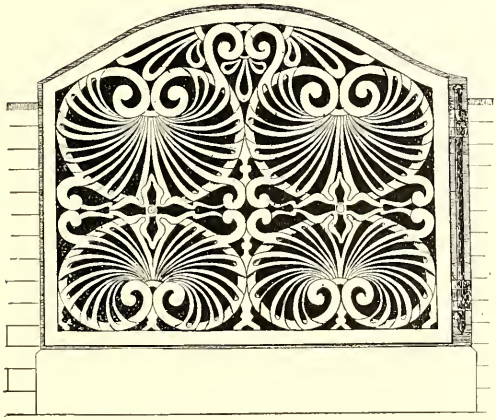
Students completing satisfactory exercises in the enumerated subjects of study in Class A will be eligible for the examinations and competitions which are held at stated times during the year, and on passing the examinations and participating creditably in the competitions will receive the certificate. Pupils who, having received this certificate, complete the courses in Decorative Painting and Decorative Sculpture, will receive the diploma of the School. Certificates are also awarded on the completion of the courses in Applied Design, Interior Decoration, Illustration, Architectural Drawing and the Teachers' Course. All works executed by pupils are regarded strictly as exercises, not as results, and students practice the several kinds of subjects until the work required can be performed with facility in a reasonable time.

It is expected that at least one specimen of every student's work in each class will be retained by the School.

FEES (Art School).

Day Class, $60 a year or $10.00 a month.
Evening Class, $12 a year, or $2.50 a month.
Afternoon Class, Tuesday and Thursdays, $15 a year, or $3.00 a month.
Saturday Class, $10 a year, or $2.00 a month.
Life Class, $3.00 a month.
French or German, two lessons a week, $12.00 for term of 8 months. For students not regularly entered by the year, to all such these classes are free.

All fees are payable in advance, and *money once paid will in no case be refunded* except by special action of the committee.



DESIGN FOR GRILL IN WROUGHT IRON.

PRIZES.

The following prizes are awarded annually at the close of the school year:

Frederic Graff Prize.—$25.00 for architectural design, competed for by students of the evening class alone.

Henry Perry Leland Prize.—$25.00, offered by Mrs. John Harrison for best drawing in pen-and-ink.

Mrs. Aubrey H. Smith Prize.—$25.00, to be awarded annually in such manner and for such work as shall be determined by the Principal of the School.

Caroline Axford Magee Prize.—$25.00, offered by Miss Fannie S. Magee for such work as may be determined by the jury of awards.

Associate Committee of Women's First Prize.—$20.00, awarded by the Associate Committee of Women for the second-best set of works in the course of Industrial Drawing.

Associate Committee of Women's Second, Third and Fourth Prizes.—$10.00 each, offered by the same Committee for work in Original Design.

Mrs. George K. Crozer Prizes.—$20.00, for best work in Drawing, and $20.00 for best work in Modelling.

A Partial List of former Students of the School with their Occupations.

(Pupils are requested to assist the Principal in correcting the List.)

ADOLPHSON, LOUISE, Teacher of Drawing, Philadelphia.
ALDRICH, W. S., Instructor in Drawing, Johns Hopkins University.
ALGEO, BRADLEY C., Assistant Director Phila. Textile School.
ALLEN, FRANKLIN, Designer, Boote Manufacturing Co., Lowell, Mass.
ALSOP, RACHEL G., Teacher of Drawing, Friends' Select School, 16th and Race Sts., Philadelphia.
APPLEYARD, W. S., Prop. Jamestown Tapestry Mills, Jamestown, N. Y.
ALTHOEN, HARRY, Designer, American Suspender Co., Waterbury, Conn.
ARMSTRONG, HERBERT, Asst. Supt. Stevens' Mills, Haverhill, Mass.
ASPDEN, NEWTON, Designer, with John Williams Manufacturing Co., Philadelphia.
ADAMS, G. E., Gilsum Manufacturing Co., Gilsum, N. H.
ARMSTRONG, WM. E., Chemist, Arnold Print Works, North Adams, Mass.
ANDERSON, CARL T., Illustrator, New York.
AHRENS, HERMAN, Arlington Mills, Wilmington, Del.
ANDREAE, F. W., with C. Andreae & Sons, Yale, Mich.
ADAMS, W. W., Dyer, Philadelphia.
ADAMS, F. W., Designer, Bridgeport, Pa.
BALDERSTON, ANNE, Illustrator, Philadelphia.
BAILEY, VERNON HOWE, Designer, Boston Engraving Co., Boston.
BARR, WILLIAM, Dyestuff Salesman, Davis & Walten.
BATES, WM. H., Designer, Philadelphia.
BEATTY, JOHN R., Woolen and Cotton Manufacturer, Philadelphia.
BECK, ROBERT K., Designer, Philadelphia.
BERG, KATE DE W., Director of Art Dept., Bennett Pottery Co., Baltimore.
BEYER, ALBERT, Designer, with Barnes & Beyer.
BILSON, C. R., Designer and Decorator, Philadelphia.
BIRD, CLINTON H., Woolen Manufacturer, Bethlehem, Conn.
BISSEGGER, J. J., Draughtsman, with E. V. Seeler, Philadelphia.
BLACK, W. A., Designer, Carey Bros., Philadelphia.
BOND, W. E., Designer, Nashawanuck Mills, East Hampton, Mass.
BREADY, EDWIN K., Dress Goods Manufacturer, Philadelphia.
BROWIN, HARRY, Dyer, with Lotte & Mazeres.
BRIDGE, SAMUEL, Designer, Owoneco Silk Co., Norwich, Conn.
BRINTON, ANNE H., Decorator, Edwin Bennett Pottery Co., Baltimore.
BROOKS, JAMES E., Ink Manufacturer, Philadelphia.
BROOM, HARRY, Overseer, Firth & Foster Bros., Philadelphia.
BROWN, E. H., Yarn Manufacturer, with Wilson H. Brown & Bro., Germantown.
BROWN, F. G., Dyestuff Salesman, with Stamford Manufacturing Co.
BURT, JOHN, Superintendent, M. A. Furbush & Sons.

BUTTERWORTH, SAMUEL, Supt. Weaving, Saranac Silk Mills, Phila.
BANES, R. C., of Erben, Harding & Co., Philadelphia.
BOND, CHAS., Mill Supplies, Philadelphia.
BLACKWOOD, WM., Designer, Thomas Dolan & Co., Philadelphia.
BRIGHT, A. T., with Worral & Taylor Manufacturing Co., Bridgeport, Pa.
BUTTERWORTH, GEO., Public Warp Beamer, Philadelphia.
BICKHAM, S. A., with Aberfoyle Manufacturing Co., Chester, Pa.
BLOUNTZ, JOHN, Beamer, Philadelphia.
BLUM, H. L., with Blum Bros., Silk Dyers, Paterson, N. J.
BUTTERWORTH, ALBERT, Beamer, with F. A. Bochmann, Phila.
BISSETT, WM., Loom Fixer, Bradbury Bros., Philadelphia.
BARLOW, H. E., with Noah Barlow Tapestry Mills, Philadelphia.
BARNETT, THOMAS, Head Beamer, C. J. Milne Co., Philadelphia.
BOOTH, JAMES, with American Card Clothing Co., Worcester, Mass.
BAKER, WILLIAM, Aberfoyle Manufacturing Co., Chester, Pa.
BRADLEY, ISABELLA, Teacher of Drawing, Pennsylvania Museum, School of Industrial Art.
BACHMAN, H. E., Ivory Carver, Philadelphia.
BENNETT, FRED. W., Metal Worker, Philadelphia.
BAUER, CHAS. J., Wood Carver, Philadelphia.
BELOTTI, SALVADOR, Architectural Modeller, Philadelphia.
BOYER, LYNN H., Commercial Draughtsman, Philadelphia.
BUHLER, J., Photo Engraver, Philadelphia.
BASSETT, GEORGE C., Architect, Philadelphia.
BETELLE, J. OSCAR, Architectural Draughtsman, Philadelphia.
BONSALL, MARY W., Illustrator, Philadelphia.
BURTON, ALFRED, Illustrator, Curtis Publishing Co., Philadelphia.
BURYHOF, CHAS., Decorator, Philadelphia.
BECKER, CHAS., Steel Engraver, Philadelphia.
BOEHLKE, EMIL, Photo Engraver, Philadelphia.
CAMPBELL, ARCHIE, Head Dyer, Ivins, Dietz & Metzger, Phila.
CAMPBELL, J. ADDISON, Woolen Manufacturer, Manayunk.
CAMPBELL, PETER, Dyeing.
CARROL, BENJAMIN, Designer, Philadelphia.
CARPENTER, KATE V., Draughtsman, City Survey, Philadelphia.
COCHRAN, JOHN, Commission Merchant, Chicago, Ill.
CONDON, MORRIS G., Overseer, James Doak, Jr., & Co., Philadelphia.
CONNELLY, JOHN, Chemist, Aberfoyle Manufacturing Co., Chester, Pa.
CHALK, WILLIAM GEORGE, Designer, Philadelphia.
CHIPMAN, W. E., of Charles Chipman & Sons, Germantown.
CHURCH, MABEL, Teacher of Drawing, Girls' High School, Phila.
COUPE, ALBERT, Overseer and Designer, North Star Woolen Mills, Minneapolis, Minn.
CROWTHER, JOHN, Designer, Hope Webbing Co., Pawtucket, R. I.
CUMMINGS, HELEN N., Decorative Painter, Washington.
CURTISS, C. A., with D. Curtiss Sons, Woodbury, Conn.
COE, HERBERT G., Designer for S. & J. Lees, Conshohocken, Pa.
CHADWICK, ROBERT, Supt. Cloth Mill, J. & J. Dobson, Philadelphia.
COGGINS, HANNAH H., Teacher of Drawing.
CLARK, J. H., Manufacturer, Frankford, Philadelphia.
CASEY, FRANK, with Standish Worsted Co., Plymouth, Mass.
CRABTREE, J. A., with Crabtree & Patchett, Montgomery, Orange County, N. Y.
CARMANY, G. W., Salesman, with N. Y. and Boston Dyewood Co., Phila.
COLLINS, GEO. H., with Michael Collins, Collinsville, Mass.
CHADWICK, J., with J. & J. Dobson, Philadelphia.

CHEW, D. S. B., Manufacturer, Philadelphia.
CROZER, GEO. K., Jr., with J. P. Crozer's Sons, Upland, Pa.
COPELAND, J. FRANK, Teacher of Drawing, Pennsylvania Museum, School of Industrial Art.
CLEMENT, W. N., Commercial Designer and Illustrator, Philadelphia.
COCHRAN, Mrs. W. J., China Decorator.
CAVE, HERBERT E., Decorative Designer, (with Sanderson), Phila.
D'ASCENZO, NICOLA, Decorator and Designer, Philadelphia.
DAVIDSON, H. O., Designer, Arasapha Mills, Chester, Pa.
DEWAR, WM. H., Designer of Furniture, with Geo. W. Smith, Phila.
DEWEY, ALFRED J., Illustrator, New York.
DIETZ, JOHN, Designer, Barnes & Beyer, Philadelphia.
DIETZ, JOHN, Designer, Philadelphia.
DISTELBARCK, CHARLES, Modeller, N. Y. Terra Cotta Co., Phila.
DUNN, ERNEST, Designer, Dunn Worsted Co., Woonsocket, R. I.
DAVIS, SAMUEL H., Designer, American Suspender Co., Waterbury, Conn.
DE ARMOND, F. L., Designer, Philadelphia.
DAMON, WILLIAM, Supt. Stevens' Mills, Franklin Falls, N. H.
DILLON, L. M., Asst. Supt., Speight & Robertshaw, Philadelphia.
DUERDEN, BENONI, Loom Fixer, with W. F. Read, Philadelphia.
DAUGHERTY, ATCHISON, Loom Fixer, with Scanlon & Sons, Phila.
DUKE, LAWRENCE, with Commonwealth Cotton Mills, Durham, N. C.
DOWLING, T. JOSEPH, Die Sinker, Elliott & Co., Philadelphia.
DESCH, FRANK H., Commercial Designer, Philadelphia.
DANTZIG, M., Artist, Philadelphia.
DOW, MARY P., Decorative Designer, Philadelphia.
DINGEE, J. T., Architectural Draughtsman, Philadelphia.
DEAN, COLIN, Decorative Designer,(with Darlington), Philadelphia.
DeBARTHE, P., Steel Engraver, Philadelphia.
ENTWISLE, ALBERT, Instructor, Manual Training School, Phila.
EVANS, GERALD, Designer, Philadelphia.
EVANS, K. N., Director of Victoria Art School, Halifax, Nova Scotia.
ENGLE, J. M., with F. A. Bochmann & Co., Philadelphia.
EMERSON, C., Newspaper Draughtsman.
FARRAND, F. L., Teacher of Drawing, School of Industrial Art.
FARLEY, ROBERT, Overseer, Weaving Department, Philadelphia.
FEARON, E. T., Second Dyer, with the Quaker City Dye Works.
FENNER, ETHLYN K., Teacher of Drawing, Pratt Institute, Brooklyn.
FETHERSTON, FLORENCE C., Instructor of Applied Design, Pennsylvania Museum and School of Industrial Art.
FIEDLER, G. O., Designer, Haile & Frost, Hindale, N. H.
FINCKEL, CONYERS B., Chemist, with O. S. Janney & Co.
FINN, JOHN C., Modeller, with Stevens, Armstrong & Conkling, Phila.
FIRTH, EDWARD, with Firth & Foster Bros., Philadelphia.
FITZGERALD, SMITH, Foreman, Wool Sorting, Craven & Dearnley.
FLING, G. E., Head Dyer, with G. & J. Fling, Germantown.
FOSTER, J. W., with Firth & Foster Bros., Philadelphia.
FOSTER, FRANK, with Firth & Foster Bros.
FOX, HELEN A., Instructor, Pennsylvania Museum and School of Industrial Art.
FRISSELL, FRANK, Assistant Superintendent, Russell Manufacturing Co., Middletown, Conn.
FRISSELL, FRED. D., Designer, Webster, Mass.
FROMUTH, AUGUST, Designer, J. & J. Dobson, Philadelphia.
FRY, J. W. B., Architect, Philadelphia.

FRANCIS, ROBERT T., Designer, with Faulkner, Page & Co., New York.
FRANCE, J. W., Manager, Galey & Lord Manufacturing Co., Chester, Pa.
FRANCE, E. W., Director Philadelphia Textile School.
FALK, O. N., Loom Fixer, Saranac Mills, Philadelphia.
FARRELL, MARGARET, Dyer and Scourer, Philadelphia.
FLOWER, THOMAS, with Folwell Bros., Philadelphia, Pa.
FISH, WILLIAM, Metal Worker, Philadelphia.
FAVA, ANGELO, Draughtsman, Karcher & Rehn, Philadelphia.
GLEDHILL, JOSEPH, Designer, Philadelphia.
GOODWIN, HOWARD R., Designer, Stinson Bros., Philadelphia.
GREER, W. K., of Winfield Manufacturing Co., Philadelphia.
GREER, J. C., Winfield Manufacturing Co., Philadelphia.
GRANGE, CHARLES, Plush Weaver, J. & J. Dobson.
GREMSON, W. E., Designer, with E. A. Wright, Engraver, Philadelphia.
GRAY, W. F., Professor of Drawing, Central High School, Philadelphia.
GAVEY, W. S., with James Talcott, Commission Merchant, New York.
GRAF, H. C., Designer, Calais, Me.
GOODSPEED, FRANK O., Superintendent, F. J. Goodspeed, Wilton, Me.
GORDON, JOHN P., with R. & H. Simons, Easton, Pa.
GREEN, H. B., Asst. Supt. Stevens' Mills, North Andover, Mass.
GRAEBER, J., Newspaper Draughtsman.
GERBER, FRED., Decorator, Philadelphia.
GRAY, S., Photo Engraver, Philadelphia.
HOPE, H. F., Mechanical Draughtsman.
HEACOCK, R. A., Pottery Decorator, Philadelphia.
HOOVER, IRA W., Architect, Toledo, O.
HAYS, W. C., Architect, Philadelphia.
HARRIS, C., Architect, Philadelphia.
HALL, J. L., Designer, Philadelphia.
HALLOWELL, ELISABETH M., Instructor School of Industrial Art.
HAMBURGER, D. E., of Montgomery Web Co., of North Wales, Pa.
HANEFIELD, GERTRUDE, Designer and Engraver, Keystone Watch Case Co., Philadelphia.
HARRIS, W. J., with T. A. Harris, Dyers, Philadelphia.
HOGAN, MARY H., Supervisor of Drawing, Public Schools, Harrisburg.
HORROCKS, J. HOWARD, Manager, Horrocks & Bro., Frankford.
HOYE, FRANCIS E., Designer, Bradford Mills, Germantown, Pa.
HARVEY, GEO. H., Carpet Manufacturer, Philadelphia.
HAYES, J. J., Head Dyer, West Jersey Dye Works.
HAYS, FRANK A., Architect, Philadelphia.
HENRY, JAMES, Designer, Joseph Leedom, Bristol.
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